

ENGLISH SUMMARY

>>>> In the April issue of *kød* you can find an interview of the dramaturg, director Martin Porubjak with an actress, fresh holder of a honorary doctorate and degree Doctor honoris causa, awarded by the Janáček Academy of Music and Performing Arts in Brno. Emília Vášáryová talks about the significance of this award and about importance of getting a good role in the interview called *Finding the brave, unique stroke (Nájsť ten smelý, jedinečný ťah)*. „In the whole, life of the role pictured in the theatre play I always try to find that brave, unique stroke, which helps me to characterize and individualize the character and create a real original. My Ranevka, my Ritter, my Mother Courage. The great stroke, which I could compare to the brush-stroke of a great master painter.“

>>>> The Ján Palárik Theatre in Trnava presented in premiere two dramatised novels of a famous Czecho-Slovak intellectual, philosopher and author Egon Bondy. *Máša and Beta* are two young women, who have nothing in common – one is heated for a new vision of life – the communist party (Máša), the other one – probably aristocrat, comes to the borderline to see her imprisoned fiancé. „*Máša and Beta* are two stories – about Máša and Beta. What they have in common is their diversity; diversity of characters, situations they are in, or the times they live in. What connects them is the atmosphere of dust, sickness, atmosphere of ill society. This atmosphere was emphasised by the dark stage, spotlights, when the rest of the stage was in darkness and a pile of coal on the stage.“, writes Dária Fehérová in her review.

>>>> Magda Husáková-Lokvencová was the first Slovak female theatre director and she has been nearly forgotten. Almost one and a half year ago the theatrologist Nadežda Lindovská compiled a large publication, which helped to reveal the personality of this exceptional woman and director (review on the book is on the page 38). This inspiring publication was an impulse for a director and actress Sláva Daubnerová. Her performance *M.H.L* was premiered in Štúdio 12 and Soňa Smolková writes about the result. „As well as the text and the direction, Sláva Daubnerová knows acting. After seeing the performance not many spectators will be able to imagine as Magda Husáková-Lokvencová someone else than Sláva Daubnerová. Both women show physiological resemblance. Magda Husáková-Lokvencová is remembered as tall, slim, classically beautiful, charismatic and interesting. Sláva Daubnerová could rely on the type affinity. But it's not only the outer resemblance with the character.“

>>>> After *Canto Hondo* and *The Apple (Jablko)* there is one more performance, which we could name dance theatre. Project *Flat edge (Hladká hrana)* is not anymore an abstract testimony meant only for dancers. Marta Poláková and her group DAJV dance and through movement they retell almost archetypal story of one family with complicated relationships, situations, joys and troubles. Oleg Dlouhý positively evaluates this interpretation. „Each dancer would deserve a wide attention. Because each of them uses his own movement register, which harmonizes with others. Dancers keep their characters, play the situations, but they are contrasting enough. They cleverly bled together the real parts of the story with introvert parts resembling inner monologues. Only a drama actor Marián Labuda jr. is a little „out“. But it wouldn't be fair blaming only the actor himself.“

>>>> The second discussion organized by the *kød* magazine, Štúdio 12 and in cooperation with Slovak Radio took place in February. This time the debaters Zuzana Uličianska, Zuzana Mistríková and Oleg Dlouhý discussed with Tina Čorná the importance of theatre awards and their value. The debaters agreed on the need of the awards, they see a little differences in their realization. The most discussed was the questionnaire Dosky, which face a very strong critic from the side of the theatre experts. One of the suggestions in the discussion was a note of Oleg Dlouhý *A few short remarks... (Niekoľko poznámok na okraj...)*, in which he introduced one of the possible forms of awards. We place the article right behind the discussion *Theatre Awards – Do We Need Them? (Divadelné ocenenia – potrebujeme ich?)*

>>>> The column Foreign Scene is this time focused on the Polish theatre. The author of the article *Polish Alternative Theatre – Always an Open Book (Połské alternatywne divadlo – stále otvorená kniha)* Joanna Ostrowska is an associate professor at the Institute of Cultural Studies at University of A. Mickiewicz in Poznan. „The contemporary alternative theatre is mostly the theatre of mature artists and not of young people. On one side it can persuade, that the theatre of revolt is not a „child's disease“, but a conscious choice of life path. On the other side it is maybe an evidence, that theatre became for young people less attractive tool for the dialogue with the world. New independent groups often choose such ways of building theatre testimony, which are typical for alternative theatre, but they use them differently – they cut them off the social or historical context, where they were created. They are more often „just a theatre“...“

>>>> Peter Maťo writes about the last ballet premieres in theatres in Bratislava and Košice in the article *Slovak (Little) Dance Everests and Their Heroes (Slovenské tanečné Everest(ik)y a jeho hrdinovia)*. He analyzes and compares in detail all the components of the ballet *M. R. Štefánik* in Košice and *Everest* in Bratislava. „The basic problem of both world premieres is the angle of dramatic work on the topics. We have to say at the beginning that the dramaturgs of theatres, Marilena Halászová (State Theatre Košice) and Miroslava Kovářová (Slovak National Theatre Bratislava) didn't reckon the difficulty of dance-dramatic works of undoubtedly difficult themes. Both dance performances were „swallowed“ by their monumentality, trying to be original. The performances lacked a clear dramaturgical message for the 21st century, which was almost obvious. The reflection of contemporary life in both dance performances appeared only as a foamy set piece of present...“

>>>> When Slovak and Slovakia can be really proud is the name of above mentioned publication of Magda Husáková-Lokvencová. The name of the review of Stanislava Matejovičová reveals a lot. „The amount of collected and verified documents is surprising – written and also photographic documents are placed in such way, that the reader easily follows the allusions and associations to the work, social, and also politically complicated historical events, which formed such remarkable personality as Magda Husáková-Lokvencová. This publication addressed not only the theatre experts, but also readers from various professions already the second year.“

>>>> Theatre Astorka Korzo '90 celebrates this season the 20th anniversary. How this theatre shaped, what were the beginnings and where it is heading to write Zuzana Bakošová-Hlavenková in a study dedicated to this theatre. „After the founding of the theatre, or even before, the stubborn ambitions of the founders had to cross almost unbeatable difficulties. It was the first theatre after 1989 which was founded from the need of the creators. They claimed to follow the Theatre on Korzo, which was founded as the first free theatre group 20 years after the Victorious February. Theatre on Korzo was soon silenced under a pretence that they create in the space hygienically unsatisfactory for theatre culture. (It was true, the concentration of catharsis was too strong.) The today legendary fate of Theatre on Korzo left traces on Astorka, which were partly bounding, partly intended, partly chaining.“

>>>> What they do, what inspires and daunts them reveal directors Marián Amsler, actress Lucia Jašková and director Viktor Kollár in the column Me and theatre.

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